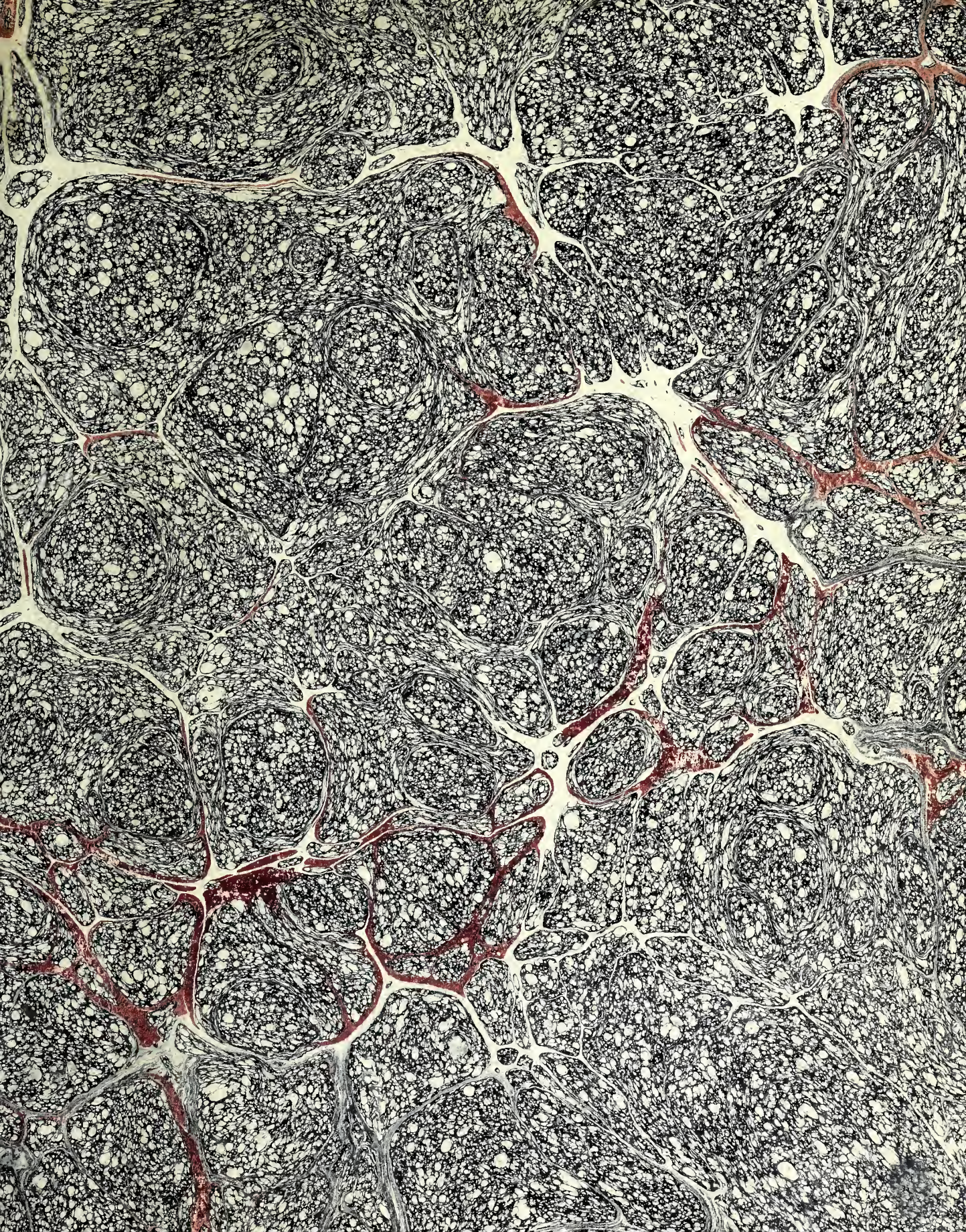


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# Catalogue

OF

*All that Valuable and Magnificent Collection  
of Italian, French, Flemish, and Dutch*

## P I C T U R E S,

SELECTED WITH SINGULAR TASTE AND ADMITTED JUDGEMENT,

THE PROPERTY OF

**Mr. BRYAN,**

*And comprising the Original Works and great Performances of the  
following Masters:*

RUBENS,  
VANDYKE,  
TITIAN,  
SALVATOR ROSA,  
CLAUDE LORRAINE,  
BERGHEM,  
GUIDO,  
NICH. POUSSIN,  
W. VANDEVELDE,  
PHILIP WOUVERMANS,  
VELASQUEZ,  
PAUL POTTER,

SCHIAVONE,  
REMBRANDT,  
MORILLIO,  
ADRIAN OSTADE,  
ISAAC OSTADE,  
BOTH,  
DAVID TENIERS,  
PORDENONE,  
HOBBIEMA,  
PALMA,  
ADRIAN VANDEVELDE,  
GERARD DOUW,

GUERCINO,  
METZU,  
P. de CORTONA,  
DIETRICY,  
RUYSDAEL,  
C. DU JARDYN,  
SIR J. REYNOLDS,  
CUYP,  
TINTORETTO,  
DENNER,  
WILSON,  
FERDINAND BOL, &c.

WHICH WILL BE SOLD BY AUCTION

**By Peter Coxe, Burrell, and Foster,**

AT MR. BRYAN'S CELEBRATED GALLERY IN PALL MALL,

WHERE THEY ARE DISPLAYED,

**On Thursday, May 17, 1798, and Two following Days,**

AT TWELVE O'CLOCK.

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To be publickly Viewed Three Days preceding the Sale; when Catalogues may be had of Messrs. Peter Coxe, Burrell, and Foster, 5, Throgmorton Street, Royal Exchange; and at Mr. Bryan's Gallery, Pall Mall; Price Two Shillings and Sixpence, to be returned to Purchasers. And it is respectfully mentioned, that in Order to prevent Inconvenience from an over-crowded Room, no Person can possibly be admitted on the Days of Sale, without being in Possession of One of the Catalogues.

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## CONDITIONS OF SALE.

- I. **T**HE highest Bidder to be the Buyer; but should any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.
  - II. No Person to advance less than 2s. 6d. to Five Pounds, and so on in Proportion.
  - III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.
  - IV. The Lots to be absolutely taken away with all Faults, at the Expence of the Purchasers, within One Day after the Sale, when the Remainder of the Purchase Money is to be discharged.
- Lastly. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time specified, shall be re-fold by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at the present Sale.
-

IT is singular, and it may not perhaps be deemed an inapplicable remark, that on the same spot where the Polygraphic Exhibition attempted to force itself into fame, but, which with all its claim to ingenuity proved the meteor only of a moment, to surprise, and to be forgotten—a constellation should have arisen, in variety and merit, of the first order in the arts, over the ashes of that forsaken establishment.

To those, and there are such, who think that a fine copy may be equal to an original performance; a convincing instance will present itself in the Collection of Paintings now submitted to the Public, of decided superiority, in the original portrait of Govartius by Vandyke, over a copy, which was once endeavoured to be placed on the highest pinnacle of distinction. As every thing is excellent only by comparison, no sooner had the original picture appeared, than, tried by the touchstone of truth, the copy, admirably as it was executed, shrunk instantly from the scrutiny of investigation.

Neither is it because these are original paintings, and the productions of ancient masters, that they are entitled to esteem—they too were once modern—but it is because these original works command our regard from their full claim to long established merit, sanctioned by time, in the continued approbation of the discerning. Merit is the growth of all ages; and Sir Joshua Reynolds' incomparable portrait of Mrs. Billington, is an example that applause must be given wherever and whenever it is deserved.

The collection of Pictures so magnificently displayed, in this Celebrated Gallery, are a selection, brought together under circumstances, that times such as these, which have recently happened, to the concern and distress of mankind, could alone have afforded the opportunity. Still the  
praise

praise of collecting them is not less eminently due to Mr. Bryan, for his industry and enterprise, his spirit, perseverance and judgement.

For judgement in selecting works of such infinite variety and excellence, and in such admirable state of perfection; for perseverance and spirit in following the pursuit, and carrying it into effect: for enterprise in risking all hazards from his love for the art; and for industry, in preparing with unceasing attention for the gratification and choice of the Public, an assemblage, superior to most, and equal to any Collection that this Country or perhaps Europe could produce.

To dwell upon particular productions where each has great merit, and many are intitled to an unreserved praise, as the ne plus ultra of the art, would be to confer an almost invidious distinction. Every picture of eminence irresistibly appeals to the judgement, and speaks for its own fame. Whether in the mild beauties of Claude Lorraine: the simplicity and truth of Morillio: the elegance of Berghem and Both: the correctness of Van de Velde: the nature of Hobbima, Ruysdael and Cuyp: the grouping and character of Teniers: the fascinating humour of Ostade: the finishing of Metzu, Terbourg and Gerard Douw: the accuracy of Paul Potter: the grandeur of Titian and Salvator Rosa: the astonishing effect of the Chiara Obscuro in Rembrandt: or all that glow and captivating charm of colouring in the Diana and Satyr of Rubens, and in the death of Adonis,—those unrivalled performances of that extraordinary master.

Before a discerning and liberal Public they are now respectfully offered to their most attentive consideration. The day which is to decide upon their fate is fast approaching. They will change hands, indeed, when they are purchased,—but they cannot alter in value: for to have been selected from among the number of sublime and elegant Specimens, about and around the walls of this Gallery; may be said, (without the charge of exaggeration in the writer), to be a warrant of merit and a passport of celebrity for continued importance.

PETER COXE,

*Throgmorton Street, 5 May, 1798.*





A

# CATALOGUE,

&c. &c. &c.

*The small Figures at the End of the Pictures bought at Mr De Calone's Sale*  
**First Day's Sale,** *denote the Prices paid for them here.*

*Gain.* T H U R S D A Y, M A Y the 17th, 1798.

3	Panini	—	—	1	ARCHITECTURAL ruins of a temple
3	Stork	—	—	2	A fresh breeze, with a variety of shipping
3 1/2	Momper	—	—	3	A landscape, with figures and cattle by Rubens
3 17	Van Goyen	—	—	4	A view in Holland, with ruins
4 10	Vander Neer	—	—	5	A view, moon-light, a beautiful cabinet picture
7	Rembrandt	—	—	6	The portrait of a lady, admirably coloured
14	Backhuysen	—	—	7	A fresh breeze, very fine
19	Pynaker	—	—	8	A warm rich landscape, with figures and cattle
3 15	Brekelcamp	—	—	9	An old man reading
7 1/2	Sorg	—	—	10	A Dutch cabaret, with peasants regaling
15 10	D. Van Tol	—	—	11	An old man lighting his pipe—a charming cabinet picture little inferior to his Master, G. Dow

3	3	
3		
3	13	6
3	17	6
4	10	
7		
14		
19		
3	15	
7	17	6
15	15	
£ 85	11	6

26	Terburg	—	—	12 The interior of an apartment, with a lady pouring out wine to a Cavalier, highly finished	85	11	6
111	Dom. Feti	—	—	13 Dives and Lazarus—from the collection of Sir Joshua Reynolds	28	7	
28	Backhuysen	—	—	14 A storm—This celebrated painter particularly excelled in these subjects—This is one of his most capital pictures	11	—	—
28	Ditto	—	—	15 A brisk gale—its companion—equally fine	25	4	—
14	Titian	—	—	16 The infant Christ with St. John—a forcible picture of this great master, from the collection of M. de Calonne	29	8	—
10 1/2	Loutherbourg	—	—	17 Jason enchanting the Dragon—very fine	14	14	—
16	Paul Brill	—	—	18 A landscape with figures, from M. de Calonne's collection	20	11	6
41	Rubens	—	—	19 A full length portrait of a Cannon of the Metropolitan Church of Cologne—a very capital picture	16	16	—
39	Ditto	—	—	20 The companion	43	1	—
23	Pordenone	—	—	21 The Holy Family, very fine	40	19	—
52	Wouvermans	—	—	22 A battle—a fine clear picture.—The spirited animation of the action is finely represented, and is painted in his superior style, from the collection of M. de Calonne	24	3	—
25	Guido	—	—	23 David with the head of Goliath, very fine	54	12	—
30	Mola	—	—	24 An upright landscape—a grand scene, painted in the best manner of this great artist, and enriched with admirable figures, representing Tobit and the Angel	20.0.0	26	5
6	Palma	—	—	25 The entombing of Christ—equal in colouring to Titian, from the collection of M. de Calonne	31	10	—
25	Bega	—	—	26 A Dutch merry-making—of his first quality, equal to Ostade	6	6	—
16	Decker	—	—	27 A cottage on the banks of a canal, from the collection of M. de Calonne	26	5	—
30	P. da Cortona	—	—	28 Christ with the Samaritan Woman. M. de Calonne	16	16	—
46	Hackaert	—	—	29 A warm brilliant landscape—a very beautiful scene, enriched with figures by Lingleback	25.0.0	31	10
					48	6	—
					£571 14		



20	G. de Crayer	—	30 Nymphs dancing, finely composed, and beautifully coloured, from the collection of M. de Calonne	21	—
20	J. de Mabuse	—	31 The Holy Family, a very curious specimen of the early period of oil painting, in the most perfect state of preservation	17	17
40	C. du Jardin	—	32 A halt of Italian Travellers. This charming cabinet picture is from the collection of M. Lys, and is in Du Jardin's very best manner	42	—
60	Morillio	—	33 The assumption of the Virgin, a fine sketch for the celebrated picture in the Cathedral at Seville, very capital	69	—
40	Berchem	—	34 A warm and brilliant landscape with pastoral figures, surrounded by cattle, a very capital picture	42	—
31	Morillio	—	35 The Madona and infant Christ, a charming and finely coloured picture of this admirable painter	32	11
334	Tintoret	—	36 The portrait of Vincenti Capelli, admiral of the Venetian Fleet—engraved—very capital, equal to Titian	35	14
135	Berchem	—	37 A singularly fine landscape, with cattle and figures. There is not a picture extant of this admired Master, more noble and skilful in point of general composition, or figures more pleasing and natural; his animals are characterised in a beautiful style, and finished with an accurate and animated pencil. This celebrated picture was formerly one of the principal ornaments in the collection of the Duc de Noailles	141	15
70	Rembrandt	—	38 The good Samaritan, a very excellent picture, possessing all that admirable effect for which he is so eminently distinguished	73	10
68	Ditto	—	39 Christ amongst the doctors, the companion, equally fine	71	8
490	Rubens	—	40 Ceres and Pomona. This excellent picture is painted in Rubens's best manner, the composition is grand, the design unusually graceful, and correct—and the colouring pure, rich, and splendid; it is truly, a noble and beautiful production	514	10
				1626	19

Forster

( 8 )

Brought over

1626

19

60

Titian — —

41 The Holy Family, a very capital picture, possessing all the depth, and glow of colouring in which this eminent painter invariably distinguished himself, from the collection of M. de Calonne 24 - 3 - 0

63

— —

60 D.

Teniers — —

42 A landscape, with a group of Flemish peasants dancing, and regaling; one of his clear, brilliant and silvery pictures, the view is taken from the environs of his country seat which is discerned in the distance

168

— —

30

Ruydael — —

43 A small landscape, a view from Nature: The cabinet pictures of this charming painter are deservedly held in the highest degree of estimation

31

10 —

13

School of Rubens — —

44 The Holy Family; a small octagon picture, supposed to be painted by John Van Hock, one of Rubens's favourite scholars

13

13 —

14.

G. Dow — —

45 The portrait of his mother, a small cabinet picture, exquisitely finished

14

14 —

48

A. Vandewelde — —

46 Cattle and figures in a landscape.—The pictures of this admirable master are universally admired. There is a pleasing softness with a transparency of colour very fascinating, which this little beautiful picture possesses in a superior degree

50

8 —

100

Titian — —

47 Diana and Acteon; a beautiful cabinet picture of this great master. He has treated this subject, in large, which is one of the most distinguished ornaments of the celebrated Orlean's Collection

105

— —

30

Francisco Milé — —

48 A grand landscape, treated with all the mind of N. Poussin, a classic composition, from the collection of M. de Calonne

31

10 —

89

Cuyp — —

49 A clear, beautiful and spirited picture, with a delightful group of cows in the foreground, and possessing all the tender tints of air, and brilliancy of sun-shine, for which Cuyp is so much admired

93

9 —

2198

3



( 9 ) Brought Up -- 2198 3 -

160

Titian

— —

50 A noble performance, a grand romantic scene. This sublime production of an elevated genius, evinces the source from whence the great painters of the Italian school, who succeeded Titian, formed their style of landscape painting. He has judiciously enriched this capital performance with admirable figures, representing the return of Adonis' from the chace. In every point of view, this fine picture is deserving particular attention, equally of the artist and connoisseur

168

47

Wilson

— —

51 A grand and capital landscape, representing a view of Rome, from the Villa Madama. This admirable picture, has always been regarded as one of the finest productions of this great English artist

49 7

115

Denner

— —

52 An old woman reading, extremely natural and finely painted

120 15

£2536 5 -

End of the First Day's Sale.





19 1/2

J. Ostade — —

13 A winter scene in Holland, with a variety of figures skating, &amp;c. &amp;c. a very capital performance of this admired master

20

Huchtenbourg — —

14 A cavalcade—This painter was an imitator of Wowermans, and with a considerable degree of success

20

Lingeback — —

15 An Italian market, with a variety of figures—This is one of the most capital compositions of this master, and is painted with great spirit, and freedom of pencil

17

A. Vanderveelde — —

16 A small landscape with horses and cattle, from the collection of M. de Calonne 22-1-0

25

W. Vanderveelde — —

17 A calm with fishing boats, a very beautiful cabinet picture—from the marine collection of the late Earl of Bute

13

Cuyp — —

18 A thunder storm, a grand and sublime effort of this great artist

21

Rembrandt — —

19 His own Portrait, painted in his best time, and touched in a bold and fine manner

50

Ditto — —

20 The portrait of his mother, the companion, equally fine

32

N. Poussin — —

21 The entombing of Christ—A grand and noble composition, very capital

60

Ruyssdael — —

22 A frost scene in Holland—This charming painter has admirably depicted the severity of winter in hoar frost. It is finished in his best manner

43

Ditto — —

23 The companion, equally excellent

40

Rubens — —

24 St. Peter holding the keys—This fine head and the companion were a present from Rubens to one of the Confreries at Antwerp, which was suppressed by Joseph II.—They were purchased at the sale of their effects

40

Ditto — —

25 St. Paul.—The companion, equally fine. They are in Rubens's best manner

59

Cuyp — —

26 A warm landscape with cattle, painted in his broad style, and coloured in his best manner. The works of this admirable painter are deservedly increasing in daily estimation and value

£ 134-15-6

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63 —

45 3 —

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42 —

61 19 —

£ 617 5 —

Guin:

( 12 )

36	Vander Helst	—	27 His own portrait, in which he has united all that is admired in Rubens and Rembrandt.—It is equal indeed to any portrait of any master—from the collection of M. de Calonne	40 19 0
32	Wynants	—	28 A landscape, a view from nature, of which it is a most interesting and faithful representation, uniting all the excellence of Wynants, with the accompaniment of beautiful figures by that favourite master A. Vandevelde	33 12
25 1/2	Ruyssdael	—	29 A pair of small landscapes, views from nature; delightful cabinet pictures	26 15 6
26	Tintoretto	—	30 Christ crowned with thorns—a grand and masterly performance—from the collection of M. de Calonne	37 16
35	Vandyke	—	31 Christ on the cross—a finished design for the large picture formerly at Ghendt. The correct drawing of this fine figure, and the solemnity of the surrounding scene produce an impressive effect. It is an epitome of all that excellence, which characterises the great works of this incomparable painter	36 15
50	Berchem	—	32 A small landscape, an extensive view in Italy, painted in his finest style, and touched with uncommon spirit—a rare cabinet picture	52 10
46	A. Ostade	—	33 The interior of a Dutch cabaret, with peasants—a clear and beautiful cabinet picture, in his most esteemed manner	48 6
60	Both	—	34 A noble landscape—A most beautiful and extensive scene—enriched with fine figures—The sky warm and clear, and the foliage admirably light and transparent	69
24	C. du Jardyn	—	35 Cattle in a landscape, a beautiful cabinet picture of this scarce master	25 4
24	Ditto	—	36 The companion, of equal excellence	25 4
67	Tintoretto	—	37 The Saviour taken down from the Cross, attended by women. The composition is grand and full of energy, and painted in all the charm of Venetian colouring	70 7

A. Ostade 11 -  
 Sketch Rubens 24  
 Rembrandt's Mother 17  
 Metzger 14 1/2  
 Assumption Sketch Rubens 39

Rembrandt. Lady at her Toilet 290  
 Titian. Incubating Christ 160  
 from St. Joshua Reynolds

£617 5 0  
 37 16 -  
 33 12  
 26 15 6  
 27 6  
 36 15  
 52 10  
 48 6  
 69  
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 25 4  
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 £1054 11 6



37	Rubens	—	—	38 The Duke of Alva arming, attended by his pages, painted in the best manner of that great master—from the Orleans collection	1058	6
23	W. Vandewelde	—	—	39 A storm with a shipwreck—a sublime picture of this celebrated marine painter	38	17
90 L <sup>d</sup> Suffolk	Wouvermans	—	—	40 L' Ecurie Hollandoise (engraved by Moyreau)—A choice picture of this favourite master, it is finished in his best manner, and ranks among his most capital works	24	9
120	Tintoretto	—	—	41 The raising of Lazarus—A noble composition, and perhaps the finest picture in this country, of that Venetian master, and one of his most capital productions, brought from Italy by Mr. Irvin	94	10
1000	Rubens	—	—	42 Dianna attended by nymphs. This surprising picture is presented to the attention of the connoisseurs, as one of the most admirable productions of his extraordinary pencil. There is a graceful dignity and ease in the figure of Diana, that is unusual in the works of Rubens. The composition is truly beautiful, and highly expressive; and the colouring has all that splendid richness which no painter acquired to equal perfection. It is unnecessary to dwell on its distinguished beauties, they are too obvious and too well understood to need the support of unnecessary panegyric. It was painted for the family of Valkenier, at Amsterdam, of whose descendant Mr. Bryan purchased it	126	
150	Berchem	—	—	43 A halt of travellers. This picture may very justly be rated amongst the finest works of this admired painter. The composition and execution are in his happiest style. Formerly in the collection of the Count de Vence, at Paris	1050	" "
145	A. del Sarto	—	—	44 The holy family. It is very rare to find a picture of this master in such perfect preservation, he nearly attained	157	10
					152	5
					2697	5-6

*Handwritten notes:*  
 Rubens  
 Rembrandt  
 Melan

*Brought over £2699-5-6*  
 the excellence of Raphael his master. The same style and grandeur is particularly visible throughout the whole performance

66  
 Moralis — —

45 The Saviour bearing his cross. This sublime and affecting composition sufficiently justifies the appellation given to this great painter, in his own country, of the Divine Moralis. It is impossible not to be struck with the patient and dignified suffering expressed in the features of Christ—It fills the mind with the most impressive emotion.—From the collection of M. de Calonne 94-19-

160  
 Velasquez — —

46 Satyrs, with a tygres and her young. The pictures of this great artist are extremely scarce in this country; the few we possess have raised his reputation on an equality with the greatest masters of the art. The colouring in this astonishing picture is rich and harmonious, and is painted with a spirit and vigour that irresistibly excite the admiration and applause of the connoisseur.—From the collection of M. de Calonne 157-10.

425  
 S. Rosa — —

47 A subject from Pythagoras. It is impossible to convey a just idea of a group of figures more admirably composed or characterised with more scientific propriety. It does not yield to the chastest picture of Poussin in point of design, and possesses a grandeur and sublimity that is peculiar to Salvator himself. The scenery is appropriate to the subject, and displays that superior excellence which distinguishes this great master as a landscape painter. This capital picture was brought from Rome by Mr. Hamilton, and is justly esteemed one of his finest works 445 5 -

250

Rubens and Brugel — —

48 The Saviour with Martha and Mary. This inestimable cabinet picture exhibits the joint excellencies of the two great artists. The disposition of the figures is happily adapted to their respective characters. The graceful 316-10-

257 10 -

£3637 6 6

dignity and expression in the head of the Saviour is admirable. This picture was one of the principal ornaments of the collection of M. de Calonne

*Forster*

350

Rachel Ruysch

—

49 A bouquet of flowers. The most extraordinary and beautiful performance of this celebrated female artist. In polished and exquisite finishing superior to Van Huysum himself

367

10

80

350

Ditto

—

—

50 Fruit—with variety of insects, &c. equally admirable—  
The companion

367

10

340

Vandyck

—

—

51 The celebrated portrait of Govartius. This wonderful head is sufficiently known to render any account of it unnecessary.—Indeed it beggars all description, and is beyond all praise

357

" "

51

52 The copy

53

10

a Ostade companion to vol 43

11

11

Rubens a sketch Rome triumphant  
from M. de Calonne's

25

4

Membrant portrait of his Mother small from D.

17

17

Metzu a woman with fish vegetables &c

15

46

End of the Second Day's Sale.

Rubens the Assumption beautiful sketch

40

19

Membrant portrait of his wife at her toilet

314

10

Titian Entombing of Christ Sir J. Reynolds's coll.

168

—

£ 5376:2





## Third Day's Sale,

S A T U R D A Y, M A Y the 19th, 1798.

Gain ✓

5	Rubens	—	1	ROGERO and Angelica, vide Ariosto—from the collection of Sir J. Reynolds
7	Vandyke	— —	2	The portrait of the Earl of Pembroke—from the collection of Sir J. Reynolds
10	Waterloo	—	3	A landscape
20	P. da Cortona	—	4	The martyrdom of St. Ignatius—from the collection of M. de Calonne
21	Vandyke	—	5	The crucifixion, a very capital sketch—from the collection of M. de Calonne
27	S. Bourdon	— —	6	The murder of the innocents. This affecting spectacle is treated in a grand and masterly style.—From the collection of Sir Joshua Reynolds
5	Carlo Maratt	—	7	Cupid
18	Lé Nain	— —	8	Peasants with cattle, very fine
18	Mignard	—	9	Holy family, after Raphael
24	Cuyp	— —	10	Angel appearing to the shepherds
19	Wouvermans	—	11	Landscape, figures and cattle
27	Berchem	—	12	Landscape, figures and cattle
40	A. V. Ostade	—	13	Landscape with peasants merrymaking, very capital
34	Hobbima	— —	14	A view in Holland, a picturesque scene, one of his capital pictures
33	Le Duc	— —	15	The portraits of the painter and his wife, a very high finished capital picture—from the collection of M. de Calonne

42.0.0

£ 50

55

77

10

21

22 1

28 7

5

18 18

18 18

25 4

19 19

28 7

42 -

33 12

33 12

£ 319 10

Guin's

( 17 )

33	L. Jordano	— —	16 Jupiter and Antiope, very capital—from the collection of M. de Calonne	94	10	—
24	Vandyke	— —	17 A sketch for an altar piece—the virgin and infant Christ with St. Francis—from the collection of M. de Calonne	25	4	—
70	Rubens	— —	*17 A pair, sketches for the ceilings of the Jesuit's Church at Antwerp, which was destroyed by lightning.—The one representing Esther and Ahasuerus, the other the Queen of Sheba and Solomon. These original designs possess all the fire and animation of this astonishing genius.—From the collection of M. de Calonne	73	10	—
58	Terberg	— —	18 The family of de Wit, the famous minister and patriot of Holland. In painting the portraits of this celebrated family, Terberg has exerted all his excellencies.—It is estimable for suavity and mellowness of finishing, and is one of his finest works.—From the collection of M. de Calonne 57. 15. 0	60	18	—
90	Rubens	— —	19 Mars, Venus and Cupid.—Evidently painted after Rubens had studied the works of Titian and P. Veronese, whose taste of colouring and composition he has imitated in this fine picture, which is from the Orlean's collection	94	10	—
73	Rembrandt	— —	20 The portrait of his wife, very fine—from the collection of Baron Nagel	76	13	—
44	C. du Jardin	— —	21 A peasant on horseback driving cattle, an admirable picture of this scarce master—the landscape in the manner of Claude, and little inferior	43	1	—
155	Hobbimma	— —	22 A landscape, a picturesque view of a cottage by the side of a wood.—The works of this admirable painter are become extremely rare and very valuable.—This is one of his most capital pictures	162	15	—
58 Forster	Hondicooter	— —	23 A hare, and other dead game, &c.—a very capital picture, superior to Weenix in effect, and finish	60	18	—
82	F. Boll	— —	24 The woman taken in adultery.—One of the most extraordinary and effective pictures the art of painting has produced.—It vies with the most admirable works of the great Rembrandt, and is deserving of the peculiar attention of the artist and connoisseur	86	2	—
				1037	13	—

45	A. Van Ostdade	—	25 A dance of Dutch peasants before a cabaret. There is always infinite humour in the works of this painter, who is in the greatest reputation for subjects of this description.—His pictures are always exquisitely coloured, and this may be considered as one of his happy productions	1037 13	47 5
105	A. Vanderveelde	—	26 A group of cattle and figures in a landscape. The pictures of this pleasing painter are justly held in the highest estimation.—This is one of his most desirable performances	110 5	
65	Rembrandt	— —	27 Our Saviour in the ship.—A grand composition, painted with all the vigour and effect peculiar to this great artist	68 5	
150	Metzu	—	28 A lady before a harpsichord, in conversation with a cavalier, an uncommonly elegant domestic scene. Metzu treated these subjects with a superior degree of taste, and this is a most captivating and precious picture, deserving a distinguished place in the choicest collection	157 10	
40 Lutler	Dietricy	—	*28 The flight into Egypt, a most pleasing and well composed picture; the effect truly harmonious. From the collection of M. de Calonne 68. 0 0	42 - -	
190	Claude	—	29 A most exquisite cabinet picture of this great painter, representing one of the most delightful views in Italy, enriched with figures and cattle; this charming specimen may deservedly rank amongst the happiest productions of Claude 546. 0 0	199 10	
20 100	Ditto	—	30 A small beautiful landscape, clear, and sweetly coloured; a valuable and scarce cabinet picture, from the collection of M. de Calonne, and is a desirable companion to the preceding landscape 522 2 100. 0 0	105	
65	Hobbima	—	31 A view in Holland, taken from nature. This master stands unrivalled for the chaste and unaffected manner in which he represents these simple scenes; his works are justly held in the highest reputation, and this is certainly one of his happiest productions	68 5	1835 13 1



84	Rembrandt	—	32 A philosopher in his study. The art of painting cannot go beyond this picture for character and effect. It is painted in the finest time and manner of Rembrandt, and very highly finished. A truly capital performance	88 4
86	Gerard Douw	—	33 The celebrated picture called the hachie d'ognions. Engraved. Formerly in the collection of the Countess de Verrue at Paris; and is one of the finest pictures of this extraordinary master	90 6
70	Berchem	—	34 A capital landscape with cattle and figures. This beautiful cabinet picture may be justly esteemed one of the finest works of this fascinating artist. It is touched with infinite animation and spirit, and is in his very best manner	73 10
140	W. Vandewelde	—	35 William III. in his yacht, attended by the nobility, visiting the Nore. This justly celebrated picture has always been considered as one of the most capital works of this inimitable marine painter; the brilliancy of the sky, the effect of the smoke occasioned by the salute from the different shipping, and the transparency of the water, are most admirably expressed. It is unrivalled	147
<i>R. Suffolk</i>				
100	N. Pouffin	—	36 An allegorical subject, representing a poet presenting his poem to Apollo, as a candidate for the laurel. The figures are as large as life, and prove that this learned painter excelled equally in his gallery pictures as in the exquisite productions he has left for the ornament of the cabinet	105. —
147	A. Ostade	—	37 Dutch peasants regaling, a beautiful cabinet picture in his very best manner	49 7
48	Guercino	—	38 St. Sebastian; one of the most distinguished pictures of this master; it is in every respect equal to the admired productions of Guido	50 8 —

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2439.8

- 105 Cuyp — — 39 A view in Holland, a clear and brilliant picture representing the morning of a fine summer's day, with cattle and figures, on the fore ground. The Works of this admirable painter exhibit an acquaintance with aerial perspective which perhaps is peculiar to himself.—This is in his fine manner
- 120 M. Van Mufcher — — 40 His own portrait in an apartment, and surrounded with musical instruments, &c. This painter is esteemed in Holland equal to Gerard Douw, or Mieris. It is impossible to conceive any picture more highly finished than this exquisite performance, which is worthy a place in the choicest cabinet
- 145 Titian — — 41 Venus and Adonis—Titian has treated his favorite subject in this picture with unusual success. The design is grand and correct, and the expression of the heads most beautiful. It was brought to this country by a nobleman distinguished for taste, and is one of the finest pictures of this great master
- 300 Both — — 42 A grand and extensive scene.—This painter acquired the title of Both of Italy; he united the finished and delicate execution of the Dutch school, with the magnificent prospects of Nature in that charming country.—This is one of his most beautiful pictures
- 310 Sir J. Reynolds — — 43 The portrait of Mrs. Billington. This great ornament of the British school, whose taste and spirit was so conspicuous in bursting the shackles of formality, in which portrait painting was confined by his immediate predecessors, and who gave to the charms of Nature the graces of attitude: has happily depicted the figure and fascinating countenance of Mrs. Billington, characterised as St. Cecilia, and has given all that expression of feature, which bespeaks a mind intent upon the harmony of sweet sounds. The choir of angels are judiciously introduced and extremely animated. This

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admirable picture is deservedly esteemed one of Sir Joshua's best performances, and is intitled to rank in distinction as a fit companion to the tragic muse of Mrs. Siddons

<i>Guineas</i>					
48.	Morillio	—	—	44 The assumption of the virgin. The cabinet pictures of this charming painter are extremely rare, and are justly held in the greatest estimation. This is in his finest manner	50 8
36	Schiavone	—	—	45 The angel driving Adam and Eve from Paradise—extremely fine. Equal to the finest works of Titian	37 16-
125	Titian	—	—	46 A subject from Boccacio, a performance of the very first quality and merit of this great master	131 15-
135	S. Rosa	—	—	47 A capital landscape, treated with all the grandeur and sublimity that distinguishes this great painter. He has enriched it with a most beautiful group of figures, representing the Repose	162 15-
57.	Morillio	—	—	48 The assumption of the Virgin, a very capital picture.—There is a grace and dignity in the attitude of the Virgin that cannot be surpassed; and the surrounding cherubs are designed with a beautiful simplicity peculiar to Morillio	59 17
100.	J. Orlade	—	—	49 A winter scene in Holland. Capital pictures of this esteemed artist are exceedingly scarce. This is one of his very finest works, and is worthy a place in the choicest collection	105 -
93.	Wouvermans	—	—	50 Preparing for the chace.—This precious cabinet picture is in the best time of Wouvermans. It is finished in his very best manner, possessing all the beauties, both in composition and execution, so conspicuous in the finest works of this inimitable artist	97 13-
105	Ditto	—	—	51 The return from the chace. The companion to the former, and equally excellent. This pair of exquisite cabinet pictures are engraved by Moyreau. They held a distinguished rank in the celebrated collection of La Countesse de Verrue, at Paris	110 5 1223:17-



Guin.

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|-----|--------------|-------|--|-------------------------------|
| 320 | Berchem      | — —   | 52 A charming landscape, with groups of cattle and figures, with a clear brilliant sky, and most beautiful extensive scenery, the whole finished in the finest style of this inestimable master.—This exquisite cabinet jewel was purchased by Mr. Bryan from one of the first collections in Holland  | 336                           |
| 340 | Teniers      | — . — | 53 An assemblage of Flemish peasants before the door of a country ale house, regaling and amusing themselves.—Teniers excelled to a surprising degree in representing these rural festivals with the most interesting fidelity.—This is a very distinguished picture of him, and was always considered as the finest specimen of this master in the Orleans collection   | 357                           |
| 350 | Ditto        | — —   | 54 The bonnet-rouge—This truly celebrated chef d'œuvre, a most desirable companion to the preceding pictures, was one of the most admired and popular works in the collection of M. de Calonne.—It is a masterly and surprising performance, uniting all the wonderful qualities of Teniers, for character, composition and colouring, and with his most animated pencil   | 367 10<br><del>367 10 0</del> |
| 290 | Morillio     | — —   | 55 The Madona and infant Saviour.—There is a beauty and simplicity in this incomparable picture that exceed description. The carnation is delicately tender, and there is an appearance of life and animation in the expression of the heads, that is perhaps peculiar to this favourite painter. It was one of the most celebrated pictures in M. de Calonne's collection, and is certainly one of the happiest productions of the master | 304 10<br><del>535 10 0</del> |
| 390 | A. V. Ostade | — —   | 56 A Dutch cabaret. The happiest effort of this master's astonishing pencil. The subject, a group of both sexes, amusing themselves with all that festive hilarity so descriptive of the manners of the Dutch. The art of the painter is conspicuous in every part of this wonderful   | 407 10<br>5998:7              |

performance. In richness and tone of colouring no picture can surpass it, in truth of representation it is unrivalled, and in general effect it speaks to the most common observer, with a force which is singularly captivating. But it has still the higher claim of commanding the fullest applause of the connoisseur and the artist. This picture was of the first celebrity in M. de Calonne's collection 367-10-0

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1350

Rubens

57 The death of Adonis. This sublime picture has ever been regarded as the chef d'œuvre of Rubens. The composition is admirable, and the execution the most masterly that can be conceived. In point of colouring Rubens has in this wonderful production even out done himself, great as his powers are acknowledged to have been in this department of the art. The figure of Adonis may be justly considered as the ne plus ultra of design.— This most capital picture was painted by Rubens for the family of Brants, at the Hague, of whose descendants it was purchased by Mr. Bryan

1417 10 --

1010

Paul Potter

58 A group of cattle in a landscape. This prodigy of art, has ever been considered as the master-piece of the inimitable *Potter*, and deservedly authenticates the great reputation of the works of that scarce and incomparable painter. He unites boldness of effect with the most delicate accuracy of drawing. The animals appear not like painting, but the real objects, and the truth of character he has given to each, evinces the extraordinary attention he has paid to nature in the delineation of this interesting group. This inestimable cabinet picture was painted for the family of Valkineer, at Amsterdam, where Mr. Bryan purchased it

1060 10 --

1450

Rembrandt

59 The Centurion—vide Acts, Chap. x. The wonderful powers displayed by Rembrandt in this extraordinary production, equally excite our astonishment and admiration

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Second day's sale

first day's sale

Total

ration. It is impossible to conceive a picture of more striking and impressive effect. The art of colouring, and the intelligence of the chiaro 'scuro are here carried to the highest point of perfection. The expression of the heads is inimitably characterised, and the subject is treated with the most dignified propriety. This invaluable picture has ever been considered in Holland as the distinguished master piece of their greatest painter, and was purchased by Mr. Bryan of the family of Boers, at the Hague, for whom it was originally painted, and has been ever the object of universal admiration.

F I N I S.







